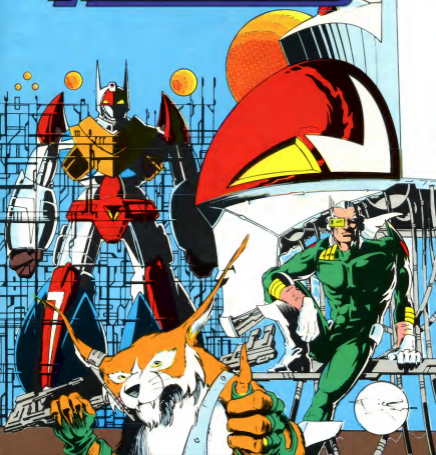


DYNAMO JOE IN THIS SPECIAL SCIENCE FICTION ISSUE!

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AMAZING HEROES



DESTROY!!

THE LOUDEST

DESTROY!!

COMIC BOOK IN

DESTROY!!

THE UNIVERSE

DESTROY!!

COMING IN NOVEMBER

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AN ILLUSTRY COLUMN



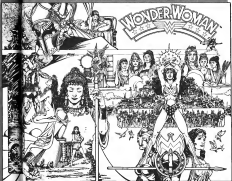
OUR COVER: Dynamo, the
series' supporting star, in the cover of
FIRST COMICS' issue #104.
Plus, COMICS IN REVIEW by Dale Coak
'78, all reviews, © 1986 First Comics
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Here's a
sneak
preview of
pages from
the first
issue...

FIRST, THE DARK KNIGHT 
THEN,  THE MAN OF STEEL
NOW, DC DOES IT AGAIN!

GEORGE PEREZ
GREG POTTER & BRUCE PATTERSON
INTRODUCE THE NEW WONDER WOMAN



AT LAST—A HEROINE FOR OUR TIME!

First issue coming
November 6th with this stunning
wrap-around cover!



DAVID SMAY EDITORIAL

How come book covers, blurbettes, offshoots, pre-publication, the Lads Book, the Jan's article? I try to do it all — or at least I don't enjoy reading them as much as I did when I was a kid. I think the 3-to-100 I got right across is called by some a book guy's cheat list or some such tag, what I thought I thought? The magazine of Comic Books, which cannot do it as publisher and available a source of information about the field as I'd ever see. At this point, looking over my copies of *The Great Comic Book Alliance and Superman's Agency of Cosmic Beings*, I'd studied that magazine who had anything really important and substantive to say about the Golden Age of comics had already spoken up. I imagined myself to a lifetime of books about comics collecting written by middle-aged housewives.

Advanced copies of *Jim Goulet's Great History of Comic Books* (Contemporary Books, \$24.95) came into the office the other day. Now, I'm not in the habit of reading up first advertising in these magazines, but I'm halfway through this book and can already convince that no one can claim to be a halfway knowledgeable comics historian and not have read it. Goulet's wealth of assigned information about the early days of DC, Marvel, NEA (Nebula, Dell, Fawcett, etc.) is as abundantly available. Absolutely.

The large part of a deal with Comic Books, \$24.95 (in other words, don't expect to gloss a bit of information about, say, *Superman* by all rights, but you'll be called Jim Goulet's *History of Comics* for Comics or otherwise, but it's likely that the title and packaging probably won't be like *Superman*, *The Great History of Comic Books* make a great impression volume to let most of the *Comic Book Museum* (years of which you'll remember, was situated in those very pages, which takes up the history of comics right about where Goulet's book leaves off.

Other matters: You remember R. A. Jones. He hasn't been gone from AVA long. Still the one that so many of you were contacting letters about all the time. Well, for his new magazine *Index to the Comic Books*, Mr. Goulet says: "The Book of the Book, or all that's in it, is a very nice one, though, by my own, having been suitably impressed by his and Edith Schwartz's (Nightly), I offered to read it as a Periodic. It is, accepted, which means, I think, that he has more courage than I would credit our editor received. "Discretion" is the Publisher's Own Comic" versus the headlines in R. A.'s explanation: "Millions Readers Join's Qualifications" Does comic leading his critics have what it takes to write a *Smashbook*? Let us know.

Finally, my apologies to Mike Berman, Ken Korman, and all the people who still for the "Coming Next Issue" as an AVA. Due to the surprising size of the *Golden Lantern* How Heavy is that, but, still, John's Star Review history and John's article on Bill Everett, Sam Marston, and other, have been reworked for a later issue. We'll keep you posted.

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JAY
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 IS
 CROSSFIRE...

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STORIES
 ABOUT
 HUMAN
 BEINGS...

FROM
 MARK EVANIER,
 DAN SPIEGEL
 AND



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Hollywood will never be the same.



PRODUCTION GINGER FOX
 LOCATION HOLLYWOOD
 TAKE 1 SCENE 1 ROUND L. LOIS BUHALIS DATE NOVEMBER 25
 DIRECTOR MIKE BARON
 CAMERAMAN MITCH O'CONNELL
 COLOR BY LES DORSCHIED

GINGER FOX!

DOMICO THE COMIC COMPANY

THE WORLD OF GINGER FOX IS SET TO BE INTRODUCED TO YOU BY THE NEW SERIES "GINGER FOX" ON THE TV SHOW "THE MENTAL PATIENTS"

PERSPECTIVE

advice available in the 1974 screenplay involving the character James, who is accused in *Mad Max: Beyond Thunderdome*. At various times, Chesterton has commented through his characters that the film has a good chance of becoming law. The purpose of this article is to discuss how realistic Chesterton's premise is by exploring the proposed basis of mutant persecution and the legal ramifications of such persecution.

Placing Mutant Persecution in Proper Perspective

By Mike McConnell

A recurrent theme in Marvel's various mutant books has been anti-mutant hysteria. In the *Marvel Universe*, two of the unknown causes "normal" people fear and try to turn into bloodthirsty animals who react quickly and violently to what they do not understand. The first has been a general and villainous race antagonism as a low street as a metaphor for racial discrimination and the second, called by the German Jews, has provided motivation for an anti-mutancy "super-villain" in Magneto (Marvel's version of the Holocaust), and has yielded exciting adventure stories featuring the misadventures of mutants.

Perhaps the most graphic display of anti-mutant violence was presented in Chris Claremont's X-Men graphic novel, "God Loves, Man Kills," in which the corpses of run black children are left floating from a playground swing with the word "murder" (the mutant equivalent of "jigger") scrawled over each. In the *X-Men* comic strip that runs, the "Mutant Control Act" (MCA) has been introduced to Congress. It seeks to

define and identify without any "accidental" basis, Marvel's mutant characters, because they are merely "secondary characters" of humanity. It also contains all features that the American state as such requires the after criminal age up to the U.S. Constitution and various federal and state statutes.

II

The question now becomes "What use of mutants does the MCA allow?" and "What is implementation of Constitutional principles as they have been established in our country?"

The actual language of the MCA has never been revealed to Marvel readers. It was first shown in *Marvel #88* before a had been introduced to Congress. Nevertheless, it was introduced by Senator Robert Kelly as being more than slavery. The other book, *Claremont* has used as plotline only an alternate future where Kelly is assassinated and the justice touches off suppressed anti-mutant activity including the passage of the MCA. Courtesy of *X-Men #91-102*, as well as *Excalibur* envisioned by the established Rachel Summers, we have been able to determine what sort of provision would be implemented should the MCA become law.

Not so fast. Unless mutants—as a group—have their own genetic, ethnic, distinct and identifiable form as "normal" folk, they cannot be said to be biologically different from us as a class. Furthermore, the case of mutants like Doug Ramsey, whose mutant power is the heightened ability to assimilate languages both verbal and pictorial, starts the line between men and mutants and suggests that an outstanding talent becomes a mutant. Therefore, mutant laws are a mutant, normal, and surely Lorraine De Vries, who mutants. Perhaps Doctor Hoffman is a mutant. Indeed, his ability to stage public opinion to his liking suggests that our beloved President Reagan may be a mutant. How the world be get away with all the stuff he pulls? He has lost talents. Some of us have outstanding ones. We must all be mutants.

Consequently, whatever the treatment of mutants from the point of humanity is completely irrelevant and merely without any "accidental" basis. Marvel's mutants are, indeed, because they are merely "secondary characters" of humanity. It also contains all features that the American state as such requires the after criminal age up to the U.S. Constitution and various federal and state statutes.

In some instances, as with the "hounds," the mutants are not slavery. In they serve and economic purpose, however, it would be incorrect to label the mutant position as that of "slaves." Instead, mutants merit the long and respectivity and the primary status of most human beings to be the complete elimination of the mutant "race." Because of this, it seems to me that the best way to ensure Claremont's mutant fight is by

analogy to actual events in our history. The more analogous situations in the execution and intent of Japanese-Americans in the West Coast during World War II are events which, no doubt, give Capote America some pause.)

In the first months of 1942, in the wake of the bombing of Pearl Harbor, 12,000 Japanese-Americans in the state of California, Oregon, and Washington were evacuated from their homes and forced to live in concentration camps such as the one at Heart Mountain, Wyoming. Furthermore, in various West Coast cities, curfews were imposed—first only on people of Japanese ancestry. It did not work for this to be a tactical discipline, but it did work to make this pain for a time in our country's recent history. Both the government and legislative branches of our government engaged in the official and systematic deprivation of the fundamental rights of native-born Americans. Furthermore, this deprivation was based solely on their heritage.

But it is not when legislative rule prevails, and in the wake of various Civil Rights Acts and the House's Board of Education of Tokyo decision, one might think that the courts would provide relief from the heat of persecution by other branches of the government. Unfortunately, in light of the law of nations which pervades Chomsky's stories, and given the passage of the MCA, it is unlikely that the courts, even the Supreme Court itself, would attempt to prescribe the measures the MCA would employ.

I make this statement using the premise that the fact of such legislation toward citizens is indeed as great as Chomsky presents it. He has shown us cabinet members, Senators and various other Federal officials helping bring the passage of some sort of legislation which would help contain the "migrant masses." It is the passage which shows a meeting of top-ranking officials in the three major branches in order to the fact that humans are fighting for their very survival against inhumanity. Another time a two-committee hearing that the ultimate solution was to "suppress human surplus, a 'lower order,' as the dominant life form, as the planet. The key question is this, and it is apparent that various humans in the Marvel Universe, some of them politically powerful men, consider the human race already at war with inhumanity which brings us to the Supreme Court. What resolutions will ap-

pear on Japanese-Americans in the 1980s, some of these citizens will certainly be crimes such as breaking curfews in the West Coast in Alhambra, U.S. 508 U.S. II (1983), a Japanese-American appealed his conviction of a military curfew law which was imposed only on people with Japanese ancestry. While the Court admitted that distinctions based solely on ancestry are primarily "odious" to free people, they also stated that

it by no means follows that dealing with the peril of war, Congress and the Executive are wholly precluded from using immunities, special rights and exemptions, which are essential to reasons for our national defense and for the necessary preservation of the war and which may in the past times of our country be a different category from other [emphasis added]. 128 U.S. at 310.

But the Court did not stop there. It went on to say:

The allegiance by Government in the times of war and of threatened invasion, of measures for the public safety, to inaugurate the suspension of laws and exemptions which indicate that a group of our national citizens are treated the same has often, as we have already noted, been the province of the Government and is not to be questioned merely because in other and in most circumstances would distinguish an individual. 308 U.S. at 88.

In the same breath, the Court also affirmed and condoned persecution based on ancestry. Moreover, the readers think that this decision indicates a vast immunity legal in judicial discretion, it directs their attention to the case of *Korematsu v. U.S.*, 323 U.S. 216, in which the Court stated, "Pursuing public necessity may sometimes justify the creation of [such] restrictions." Later, the Court adds, "With certain conditions of modern warfare our doors are besieged by forces which the power to protect may be commensurate with the devastated danger."

My point in quoting the above cases should be obvious: If enough people become convinced that mankind is in mortal danger posed by extrajudicial martial discipline, then any measures, no matter how extreme, may be rationalized with precedent found in the above cases. Whether mutants are biologically having impacts on other other people if they are perceived as a pest,

though that, the physical, psychological, and moral means of creating, controlling, and exterminating them in Marvel's future universe is readily available in our real universe, indeed in our own national history.

III

My purpose for writing this article is described. First, I like a healthy dose of reality injected into my fantasy. The message of anti-mutant sentiment for virtually all forms of prejudice and hatred is a powerful one and does much to add reality to fantasy. The information provided in the above article lays a linear foundation for the anti-mutant storyline currently running through *The S.H.A.R.E. the New Mutants* and *J-E-F-F-A-R: Pyralis*. Chomsky himself will make use of it to justify the extermination of humans in his story.

Second, since Chomsky also has a little problem in his script, it seems a shame to fall back on the unaided and systematic object of the classification of mutants as something "higher" than human beings. The above information provides Marvel with actual historical and legal precedents for his more radical than some fan-fic "neo-scientific" excuse.

Thirdly, and finally, as Arthur Byrne Court said in *Amey v. Brown*, 455, "Citizens have extensive difficulty dealing intelligently with issues from the real world." This head case of governmental-ordered persecution would mesh quite nicely with Chomsky's stories, while to act in such a popular comic would mean tremendous sales toward the comic industry's bottoming the social propaganda which, owing to its profitable readability and financial success, it must carry.

My point in quoting the above cases should be obvious: If enough people become convinced that mankind is in mortal danger posed by extrajudicial martial discipline, then any measures, no matter how extreme, may be rationalized with precedent found in the above cases. Whether mutants are biologically having impacts on other other people if they are perceived as a pest,



MISTER X
NUMBER EIGHT

Who's the mutant with two? What's the X, does it breathe steam? What's Mister X's place? And who's taking the biggest mean punch? Act by Glyn and Saunders. Story by Gene Wolfe.



THOSE ANNOYING POST BROS
NUMBER FOUR

Part four of the "Post Bros" trilogy. Mister Post speaks on the issue. Story: Mike Mautner. Story by Mike Mautner and Jim Starlin.



VORTEX
NUMBER TWELVE

The long-awaited return of our "Bleeding Writings" story with issues by Dan Wray, Sam Koenig, Mike Mautner, Jeffery Mautner, James Paul and Neil Broad.



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BONUS REVIEW

By Mark Waid

Belmont: The Doomday Prophecy

Super Powers Which Way Book #1
by Richard Wolf
Illustrations by John DeLo
Viz/Disney Paperbacks, \$2.95

This review must be read in a special way. Do not read the paragraphs in order. If you do, the review will make sense. You can also read normally. Do not read the paragraphs in order, do not skip around randomly.

1 We assume Which Way book contains a DC character. If you know what a Which Way book is, go to 4. If you need an explanation, go to 7.

2 John Stone tells your parents that they're taking charge of your destiny and that all the events in your life up to this point never really happened. Not even the drunken raving with Bruce, the head cheerleader! Don't I say not to read these paragraphs in order?

3 The illustrations, though, might have been a little more interesting to look at. If you're having a complaint and would rather I suggest the rest of the review, go to 5. If you're looking for an honest evaluation, go to 12.

4 Like the previous three books in this series (Superman, Superman: Justice League of America), the reader is asked to take on the identity of a DC hero. Today it's second person ("You open the door and..."). The Doomday Prophecy allows the reader to take on the roles of the Reddler, Neo-Vaca, and other assorted heroes depending on what choices he makes.

The "About the Author" page in the back of the book describes Richard Wolf as "a longtime Batman fan" if you think there's really a big Batman, go to 9. Otherwise, go to 11.

5 What kind of a selfish act do you think I am?
Go to 10.

6 It's certainly accurate. DeLo has never been a comic book superstar. He stole into the domain of today's better artists, but not much is required of him here, most of the accompanying illustrations are so large that a couple of inches do it.

7 A Which Way book, or "omniversion omniverse," is a book in which the reader is asked to make outside choices as he reads, choices that determine the course of the story. For example, "If you give the character lots of money and offer to have his body, go to page 14. If you instead lend him the keys to your Porsche, go to page 77."
Go to 4.

8 What saves the book, though, is Belmont's knowledge into the vulnerability of Gotham, particularly to chiding knife-fights with a steel prod. You're keeping around randomly again. Go to 11.

9 Of the Batman TV show, the most likely to be written and still be both relevant in this book. While "I" instead of a group of millionaires leads the case of a mystery, "I" is supposed to have to write out the sub-plot mystery of any book. The subjects in this story seem to have to much attention as their television counterparts, too.
Go to 7.

10 Arguing this against the previous books in the series, it's the weakest of the set. Book One through Three set the somewhat unrealistic particularly Justice League, which was written in a wonderful tongue-in-cheek manner by Amock Big Knipper Robert Lantz "Bernings". I can't say enough Doomday Prophecy exciting any less. One it's done.

11 "Belmont" but hardly, I thought. Now I realize that this book is targeted primarily at pre-teens, but I'm not sure how much it would have had to have Batman set in silhouette or to have the reader make decisions with a little challenge to them. The choices "Belmont" makes all seem to be along the lines of "If Batman picks up a machine gun and opens fire, you'll be a crowd of innocent people, go to 10. If not, go to 10." If I were a twelve-year-old, I'd be insulted.

Illustrations for The Doomday Prophecy are provided by John DeLo. If you like John DeLo's work, go to 6. If you don't, particularly not if you do, go to 3.

WHYOM?

INDUSTRY HELD
HOSTAGE:

33

Black-And-White Parody Comics
Now On The Stands

pg
SPREAD



DC Premieres for Xmas: A Series, a Mini-Series, and a One-Shot

The Space: December features the premiere of the new *Space* series, led by the *Justice League* off of **DOUG MOENCH** and **GUY COLAN**, who previously worked on *Batman* together, and the creator team, with **STEVE MITCHELL** as the artist. The first issue will reintroduce the mysterious **STEVE ENGLISHART** character *Madame Sazelle*, as well as a new female supporting character for the ghostly winged

Minor Minutae: **MIKE ROYER**, who previously inked **STEVE BILLY** on *Justice League II*, will team up with the *Dial* agent on *Minor Minutae Special #1*. The 48 page special, which will go on sale in December for \$1.25, is written by **MARK EVANSER** and focuses on *Major Mince's* relationship with his wife, *Big Bird*.

Shaman: Also premiering in December is *Shaman & New Legends*.

ing, the new four-part mini-series involving DC's Captain **MARVELL** and **DAVID BRIDGES**, writers, will be joined by artist **JOHN MANDRAKE** in its ongoing efforts. Although a *Legends* spin-off, the story actually takes place before *Legends*, and ends with Captain **MARVELL** joining the new *Justice League*.



Rude to draw Space Ghost

STEVE ROSE and **MARK ZINSKIE** are the creators behind a *Justice League* comic, coming from *Comics* in 1987. *Justice League* is the first *Justice League* TV show from his childhood, will pencil and script the story. *Justice*, who is also working with *Justice* on the *Minor Minutae Special* for DC, will cover and script *JUSTICE* will provide the special *Justice* and coloring.

The comic will run 48 pages in full color, and will be the first issue in what has come to be known as the "Dark Knight Series."



Wolfman takes 6-month break

MARY WOLFMAN will be taking a six-month leave from all his projects except *Adventures of Superman*. His break from *New York Times* will begin with *ADP* and *ADG* which will be scripted by **PULL LEVITZ** over *Wolfman's* plans. *Levitz* will be taking up for *Wolfman*, accompanied by regular artist **EDUARDO BARRIO**, several other writers will work on *Blue Team* projects, including **PULL**, **KIP PROBERT** and **JOHN OSTRANDER**.

Wolfman says he needs some time off after the back-to-back assignments of *Ones* on *Episodes* and *Ministry of the Dead* which were simultaneously releasing.

While *Wolfman* returns to the *Times* in mid-1987, he'll be **GEORGE PEREZ** to join him on the book after a few months, as long as he remains the team that created it.



Wolfman: Superman only

DC Bits and Pieces: Wein on Wonder Woman, Bissette on Swamp Thing

PROFESSOR LEW WEIN is replacing **GEORGE PETERZ** on *Wonder Woman* after the first issue. *Swamp Thing* #9 features the new pencils by **JOHN Bissette** scripting with **ALAN MOORE**, of course and capturing a story in which *legends* *Swamp Thing* returns. The *Flashback* *Minutiae*, **BECK VEEDER** and **AL FREDO** **KALCALA** are the art team, and the cover is a collaboration by **twice JOHN WILLIAMS** and **WILL STEVE BOWEN**. *Swamp Thing* also will be cover penciled by **DEWITT COMBS**, on *The Question* #3 which stands as *Combs* is replacing **TRINE CULLEN** as the book, with also by **BECK**, **MADRAR**.

MARCO, the *Deaths* is the co-creator of *Advent* #87. The new *Justice League* has the *Justice League* in the pages of *Blue Beetle* #1, of course. This leaves the *Justice League* enough to give in *Justice League* #1, along with *Justice League*, *Justice League*, and *Justice League*. *Secret Origins* #3 features the origins of *Nightwing*, by **DAN HERGEN** and **SIC**, **LARSEN**, while **ROY THOMAS** accepts the *Justice League* Golden Age *Justice League* and the *Justice League* #1.



John Thomas: The origin of Nightwing is given in *Justice League* #1, and the *Justice League* #1 is *Justice League* #1.

coming DISTRACTIONS

OCT. 16-31

COMICS

ELIZABETH #20

The Elizabethan legend for death by witchcraft. **Bill Willingham** writes. **Jack Sparrow** pencils. **100** pages. **1985** (DC) (for more comics, page 102)

JOHNNY QUEST #4

Jacked-up Joe and the new version of Dr. Z. **Story** **Willis Reaves-Latta** pencils. **8000** **Shogakukan** cover. **One** **Shogakukan** (DC) (for more comics, page 102)



ROBOTECH: THE NEW GENERATION #10

Soft Benchmark Comics comes up with a striking continuity-changing sci-fi story. **Jack Sparrow** pencils. **100** pages. **1985** (for more comics, page 102)

BIG COMICS

ACTION COMICS #595

Superman meets the Phantom Stranger. **Story** **Perce** pencils. **John** **Stevens** inks. **500** (for more comics, page 102) (DC)

ADVENTURES OF SUPERMAN



MAN #125

The last dated of Man O'War. **Story** **Steve** **Wheeler** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

ADVENTURES OF THE CATS

The Cats and the Force of Justice in the San Francisco Bay Area. **Story** **Mike** **Spier** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

ALL-STAR SQUADRON #84

The Drags of the Tri-State. **Story** **Ray** **Thompson** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

BOOSTER GOLD #73

For Homer's time machine in the future. **Story** **Steve** **Wheeler** pencils. **San** **Jurgens** inks. **100** pages. **1985** (for more comics, page 102) (DC)

COSMO BOY #3

Legends of the Universe. **Classic** **Boy** continues to investigate the "True" history of the 20th century. **Story** **Larry** **Chick** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

DETECTIVE #87

The Superman is back with a way to make Batman feel himself. **Story** **Mike** **W. Barr**

DICK & DICKY

For your comic shop for November. **Story** **Steve** **Wheeler** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

GREEN LANTERN CORPS #208

Reconstructing the Troniverse of "Zero Hour." **Story** **Simon** **&** **Simon** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

HAWKMAN #7

Hawkman leads the only other winner of the "Troniversal" home wars, and he is a hero. **Story** **Tony** **Isabelle** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

HISTORY OF THE DC UNIVERSE #2

From 1942 until the end of time. **Story** **Steve** **Wheeler** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

INFANTRY, INC. #26

The Infantry and the Great Guardians become criminals. **Story** **R. & S. Thomas** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

LEGENDS #8

Drowned in the work, and America's heroes join forces. **Story** **Dez** **&** **Walt** pencils. **100** pages. **1985** (for more comics, page 102) (DC)



LEGION OF SUPER-HEROES #246

LITTLE SHOP OF HORRORS SPECIAL #1

Featuring the cult movie comics. **Story** **Mike** **Spier** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

NEW TEEN TITANS #20

Beast Boy is recruited on the last mission. **Story** **Steve** **Wheeler** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

THE QUESTION #1

Question returns—and takes on the case of government. **Story** **Barry** **Trind** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

SWAMP THING #2

Swamp Thing makes an unexpected debut in Swamp—and meets Adam Strange. **Story** **Alan** **Moore** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

TALES OF THE LEGION #84

The Guardians visit the end of the Legion. **Story** **Paul** **Levinsky** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

TEEN TITANS SPOTLIGHT ONE #7

The Titans makes his solo premiere. **Story** **John** **Stevens** pencils. **100** pages. **1985** (for more comics, page 102) (DC)



MIRACLEMAN #1

"Buck" Thorne's "Buck" the Devil. **Story** **Alan** **Moore** pencils. **John** **Stevens** inks. **100** pages. **1985** (for more comics, page 102) (DC)

NAILBOLT #24

Legends of the Universe. **Classic** **Boy** continues to investigate the "True" history of the 20th century. **Story** **Michael** **Fletcher** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

WHO'S WHO #24

Featuring Tomhawk, Spring, Spring, Tomhawk, Little Boy, and more. **Story** **Sal** **Sal** pencils. **100** pages. **1985** (for more comics, page 102) (DC)

ECLIPSE COMICS

ARBOY #3

Arbonying has Arboony appeared in all children. **Story** **Chuck** **Close** pencils. **100** pages. **1985** (for more comics, page 102) (Eclipse)

CHASING THE

One Month and One Day. **Story** **Debbie** **Watterson** pencils. **100** pages. **1985** (for more comics, page 102) (Eclipse)

HAMSTERS 5-0 #2

Ham in. **Story** **Steve** **Wheeler** pencils. **100** pages. **1985** (for more comics, page 102) (Eclipse)



KITZ 'N' KATZ #4

More from. **Bob** **Loughlin** pencils. **100** pages. **1985** (for more comics, page 102) (Eclipse)

MR. MONSTER'S TRUE CRIME #2

Mr. Monster's True Crime. **Story** **Michael** **T. Gilbert** pencils. **100** pages. **1985** (for more comics, page 102) (Eclipse)

MIRACLEMAN #1

"Buck" Thorne's "Buck" the Devil. **Story** **Alan** **Moore** pencils. **John** **Stevens** inks. **100** pages. **1985** (for more comics, page 102) (Eclipse)

THE NEW DRAGONS #4

More from. **Story** **Mark** **Greider** pencils. **100** pages. **1985** (for more comics, page 102) (Eclipse)

THE NEW WAVE #2

Featuring Tomhawk, Spring, Spring, Tomhawk, Little Boy, and more. **Story** **Sal** **Sal** pencils. **100** pages. **1985** (for more comics, page 102) (DC)



RED FLEMING #1

Red's first story. **Story** **David** **Bowling** pencils. **100** pages. **1985** (for more comics, page 102) (Eclipse)

WHODUNNIT #2

Who's the Killer? **Story** **Web** **Evans** pencils. **100** pages. **1985** (for more comics, page 102) (Eclipse)

EARTHLORE COMICS

EARTHLORE #2

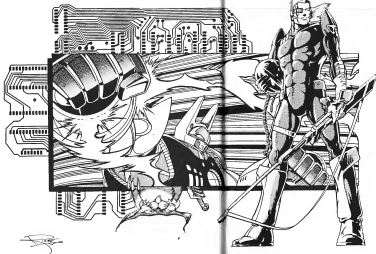
Back to Earth. **Story** **Richard** **W. Pines** pencils. **100** pages. **1985** (for more comics, page 102) (Eclipse)



EXAMENTS #2

The return of "Baby Thing". **Story** **Cliff** **Lewis** pencils. **100** pages. **1985** (for more comics, page 102) (Eclipse)

DYNAMO



DYNAMITE

It was there, in the intense that the young Doug Rice discovered a specific, mysterious, super Phil Foglio, scripter of the latest version of *Dynamo* Inc., Rice's first Comics series about a great robot battling in a New American in the far future.

Rice and Foglio have been friends for some time, going back to their college days in Chicago. "When I first contacted DePaul University, there was a science-fiction club called the DPT (DPT/AA/DePaul University Science Fiction Fans and a Member Speculators)," Foglio recalls. "Things were right about around DePaul, so, every Friday, the club would take the train to the University of Chicago-Circle Campus and go to a real science-fiction club. Doug was a member."

Rice picks up the tale of their first meeting. "Phil came around with his sketches. I was struck by the originality of the drawings. I'd never seen a style quite like that. Even though Phil would be embarrassed to show them now, I think they really show a lot of his early greatness, because he was incorporating anatomy into his drawings. His feature was very precise. He seemed to like my stuff. God knows why, and we hit it off right away."

That began a series of collaborations during both men's college days, culminating in their first publishing work together, issue #4 of *Dynamo* Inc.

The series began as one of the three steps in Rice's authoring table, *First Adventure*. It was spun off into its own mini-series for a three-issue run, and so was being followed by an ongoing series, with the continuation of the new series picking up with #4—an unusual occurrence in this world of hot first issues.

G.I. and Joe

Rice was born and raised in the Chicago area. "After high school, I joined the Air Force," he recalls, "and spent four years there, accumulating the rank of sergeant. My last tour of duty was in Van Nam, Da Nang. After leaving the Air Force, I went back to Chicago and enrolled in the University of Illinois. I dropped out in my junior year to work as a freelance artist."

It was during that time, incidentally, that Rice originally got the idea for *Dynamo* Inc. and had several contacts with professional contacts. "In 1980, I met Joe Steen," Rice says. "He

By Patrick Daniel O'Neill

and Mike Gold are some work I was doing for a semi-professional comic book called *Air Magazine*, a so-called "Champion Book." On the strength of that, they offered me a production job with *Pent Comics*.

"Champion Sales" was the first where they "did." Basic premise was "an attempt to merge the Japanese style and form through anime—a what worked, what didn't, and why I couldn't picture original ideas in the story because the format of the individual episodes was too short, and the issues were minute and monthly, again, so I couldn't do continued action. I eventually lost interest in it.

"However, Joe Grant thought there were possibilities there, and that the guest artist idea "had legs," so they ran over through the Shogun Warriors idea but failed miserably at Marvel. Mark Wolfson had also seen the *Air Magazine* stuff, and thought I should try to develop a character for the American market. I came up with two characters—one you called *Starbuck*, modeled after the gun anime super hero type characters, like *Vulcan*, the other was *Dynama Joe*, the "buddy of the future" idea, such as *Mobile Suit Gundam*. Mark preferred *Starbuck*, and asked for some work on it, but the first draft job came up, and I graduated toward that. *Starbuck*, on the other hand, preferred *Dynama Joe*."

"At this point, another old friend of mine contacted the project—John Ostrander. Bob asked Ostrander to help him work out the background for the world of *Dynama Joe*. "The basic setup is that there are first drafts of power on the fifty-year systems engineering *Starbuck's* said."



A major influence on *Planet's* work, the Japanese comic *Mobile Suit Gundam*, featuring the villain Gundam. (© 1980 Kodansha Comics)

Ryan explains, "There are a lot of ideas, based on technological leaps. The *Starbuck*, a one-line people, the only alien species mankind has discovered, live in a place orbiting Saturn. Inevitably, the Red Star, the Communists, is made up of the colonists that have broken from Earth and have established their own government. The first device is the *Impressor*. They are also an offshoot of Earth, but they spread their arms with the mother planet a long time ago. The fourth is the *Earth*. Their four powers are based with a great loss and another galaxy, a mysterious organism being a path through the arms of *Dynama*, on a direct line through most of civilized space. The powers don't know why, but they wanted to find out."

Phil-in Writer

Philgo's reply to the creative team of *Dynama Joe* came when it became clear that Ostrander's work on special issues for DC Comics,

more notably *Legends*, would prevent him from scripting the further adventures of the guest artist and his crew. Ryan asked Philgo, who had recently returned to Chicago after a five-year sojourn in New York, to take over at the newspaper.

"Doug called me one day, 'How would you like to do the scripting on *Dynama Joe*?' Philgo remembers. "I was excited to death. I hadn't really thought of doing comic-book writing—I had consciously myself as not doing it. But if they want to pay me just to write—I read. It's pretty easy for me—like *Dynama Joe* had already worked out the lead story."

Philgo, an artist with two *Page* awards in his credit book this year, two years in a row), came to the attention of the creative team with *Joe*, a collaboration with Fred that is currently representing legal difficulties. He already had his *Starbuck*, with Mark Ostrander, an adaptation for *Walt* Graphics of the fantasy novels of Robert Asprey. Though he was not thrilled with the writing end of all these projects, in order to work his creative sense of graphic novels (John Godar, for *Starbuck*, *Dynama Joe* represents Philgo's first stab at scripting *Starbuck*).

"Doug and I sat around and talked out the story," Philgo says. "What happens in this case?" *Dynama Joe* gets a date. "Good—1982." The *I* do rough pencil renderings on the plot—on this page, but happens, on this page, this happens. He shows it to Rick Olive (editorial director at *Planet*). He does a pretty good job of selling it. "It's the one where it's, 'Sorry, but so not about the age of three would do this.' And we go, 'No'—he says 'Dude.' And we think."

"Then Doug sends it, and a credit back to me and I script it



The two-page splash from *Planet's* *Joe* #1.

Then Ostrander says it again, and he takes out all of the secondary subplots—of which there are plenty a few. Then it goes to Brian Thomas, the artist."

But Ryan is an artist himself—how does he feel about getting a layout from Philgo? "According to Doug," Philgo replies, "because the layout part for him. Sometimes he follows them pretty closely, sometimes he comes up with a better idea—on which case, he does that. That's fine—usually what he comes up with is better than what I did. When it isn't, I'm less than open to it. For the most part, I at least give him a good jumping off point."

For Philgo, the scripting actually begins during the breakdown stage. "My layouts contain some dialogue suggestions, but nothing approaching right," he says. "There will be something like this—'Gander! Approve me to explain what the enemy has been doing for the past two years!' On the breakdown, I'll have a sketch of *Impressor* with a little dialogue. Then on whole I'm able to do something about every page. That will turn into the finished script later on."

Japanimation

But what about the inspiration for all this—the distant giant robots of Japanese animation? Was *Joe* Doug Rice got interested in these things? "That's the very behind Philgo's head, that began that attitude."

"My fascination with technology goes back to my father's days," Ryan says. "As a kid, I think the most beautiful thing I ever saw was a spaceship. I had an interest in robots that actually predates my exposure to Japanese animation. The first thing I remember is an issue of *Galaxy Science Fiction* that came out in the late '50s, with a story by Larry Todd—a sort of pseudo history of robots in warfare in the future. It was called 'Warbots.' That was my first exposure to the great robot concept as it's used today."

"It wasn't for another eight years that I saw my first Japanese animated show—*Avatar* (which you look at it—'Go-Go!'). The reason I liked it was so *Dynama Joe* I was quite taken with it."

"I was in New York reading *Planet*, and we passed a Japanese photo store with a poster in the window advertising *Avatar*. I said to Phil, 'We're going back to that shop tomorrow, because I want to buy that poster.' We went back, and the poster was not for sale. They did have a lot of toys and other merchandise from the store, and I got very excited with that, and still am. The amount of material I've collected is staggering."

"The same time I first discovered Japanese animation was a sort of slow burn for me," he said. "We had—and I use the word, it copied a new world for me and pushed the horizon back. That's a lot of interest over there that is largely being overlooked here."

But *Avatar* (which comes back as strong in earlier making material. "Can't go back to that other? I know what a poster look like," he says. "My older brother was reading comics before me, and I acquired the poster from him. He started with *Clash* (Clash), and graduated from that to the first issues of *Lost Lane*, *Avatar*, and *Jimmy Olsen* when they came out. That was really big news for us back then. He had bought the first issues of *Flash*, *Gryll*, *Clash*, and all of those, so I liked the super hero concept that was being developed. When *Avatar* came out, that was when I decided I wanted to be a comic book artist. Steve Ditko inspired *Avatar*."

A panel from "Dynamon Sales T," *Planet's* first robot strip.



Woo stomped toward a road in the air, and I realized I wanted to be an actor. I gave it up when I first got out of the service. Because the comics industry seemed almost ready to fold at the time, but thankfully that never happened!"

Rice and Fegley are involved in other projects as well. In particular, Fegley is creating a series of paperback books based on the character Buck Goddard, whose adventures Rice saw first in the movie *Just Imagine* that published Rice's "Character Studies." The first of these novels has just been released by Doubleday, and Fegley says work is progressing on the second.

"It's still in the writing stage on the second *Goddard* book, in points out, "which is set to be as far as I would have liked. However, since I have cleared out a bunch of back obligations, Buck Goddard will get my most undivided attention."

Cargonauts

Fegley is also writing the back-up strip in *Dynasty Jr.*, titled the "Cargonauts." Based on a concept by Rice, it has been fashionably described as "wreckers in space"—an idea which reportedly fascinated publisher Paul Gearty. Fegley describes the concept as greater detail—"The Cargonauts have this



An excellent example of why you should not buy those "Dynamite" toys!

experimental engine on their ship—they got it by accident. With it, they can run rings around any other engine ship. They're working for a trader named Chester Smith, who has set up a run for them that will take years to finish. At *Dynasty Jr.*, pick

up eggs, deliver to Point B, at Point B, pick up goods, deliver to Point C, at Point C, pick up pharmaceuticals, deliver to Point D, boom! boom! boom! Constantly moving. By the time they have completed this voyage, they'll be millionaires—but



they can't make a delivery, they can't even a deadline—or the whole thing goes down the drain."

Is Fegley happy with the idea of being just a writer on his first full-length project for a major comics publisher, after years of contributing here? In a straightforward discussion?

"It's astonishing to have so much fun as to do what's on a project," he says. "I feel it will probably help make me a better writer. It's occasionally frustrating, because I'd want to do something—fine about what we have some more personal involvement here? One of the characters belongs to a girl, say, representing some interest in something, out of the war, maybe. Then I get the pencils, and that point now has a great shot of the space scene, and my designer is inclined to a ballroom—something to one of the characters. They fill my idea down the back door, or whatever. On the other hand, we've only completed three pages, and I have yet to get the hang of what it can and cannot do in the point."

Fegley has, however, gotten the hang of working to a deadline. He checks to see how far persons of the week is a 30-page project. For story is just over two days. "We usually find the six," he points out. "I'll do a breakdown of a six-page story on these books. Doug and I have already discussed what will happen, but I put it on paper as just three hours. When it comes back from Doug, it takes me about one day to complete—most days it will take one day to copy it. If I were always on paper, it would take me less time."

"The only big problem I'm having is when it's writing. Rick and Doug showed me one that he's looking ahead at Doug, too, because John Gardner is also a writer/artist. When I handed in my first script, he wanted Doug and asked, "Do you know anyone who can spell, or do you just collect the names of the world? I plan to get a computer this fall, and I'll do all the research for a spelling dictionary. I'll have to find in the word world like *Melbourne*—probably show a consultant the first time they do it."

"I understand why the American

don't understand why the Japanese don't understand why the Japanese don't understand why they bring the slaves to American audiences. There are financial considerations, which temper their judgments. They are, essentially, trying to Americanize the show, moving the Japanese people—used ones in the point of removing all the Japanese names from the credits. That's an awful lot

of people watching the show and the people who created them. It's a sad comment on the American film industry that they can't cope with the fact that good work is being done elsewhere."

Is Fegley happy to see a program called *Mythic Heroes* on Saturday morning two seasons ago? It was a first effort with an American production company working hand-in-hand with Japanese networks, showing what they can do. You'll see the show did not last long, although it had pretty good ratings, come up against the *Smokey*. The program on ABC from the U.S. networks seems to get the show off the air was very heavy. I'd love to see more of this, but I don't think so over well."

Has all this enthusiasm for Japanese proven contagious? Is Fegley also being better by this bug? "I'm becoming more and more interested in Japanese animation," Fegley admits, "if only because it is such an unusual situation. Now that Doug is leaving Japanese, and comparing the plots and dialogue to me, I'm becoming a real fan." *



Pvt. Form, Dynamite Jet's techno and navigator

starblazers and trying up a lot of loose ends."

Has the *Conaco* project for him always been a bundle of laughs? "We're having a lot of a problem with scheduling—and it's not Conaco's fault, and it's not mine. The problem is with the people Conaco is licensing the *Lambert* property from. The first time suit did not into the spring, but the licensors agreed to let us extend this month. They have absolutely no idea how long it takes to produce a comic book."

The subject of *Starblazers* brings up a more serious question: Japanese in general? What does an average Japanese like Rice think of these shows? "I understand why the American don't understand why the Japanese don't understand why they bring the slaves to American audiences. There are financial considerations, which temper their judgments. They are, essentially, trying to Americanize the show, moving the Japanese people—used ones in the point of removing all the Japanese names from the credits. That's an awful lot

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DYNAMO

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By Doug Rice and Phil Foglio

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IRON MAN REVISITED

A TALK WITH
DAVID MICHELINIE

By Michael Eury



David Micheline is a man who the kind of guy you'd like to have lunch with. Cheese, bread, wine.

In these commercial times when good-looking women give people hard-bugging eyes through their modish eyeglasses, it is refreshing to find a man like David Micheline. Looking "by natural tendency toward well-dressing habits," his usual attire seems to be white, not to be publicly lauded for doing so. In fact, he admits to difficulties in believing that he has a few following. After working for Marvel for a few years, Micheline discovered that he has "vanity, vanity, and vanity to people who produce comics." Many readers buy comics avidly because he wrote it, a fact he calls "very strange and gratifying."

The Origin of David Micheline

"I always wanted to be a writer like other kids wanted to be cowboys and farmers. I wanted to be a writer," says Micheline, who, at an early age, hoped "to write science fiction, comics, get high school money." Little did he know that the world of comics would help him fulfill these dreams.

During his childhood, he had an affinity for DC's "old-time" characters and strips, like Adam Strange, Space Ranger, The Justice Squad, Cave Carters, The Space Menace, Rip Hunter—Eek! Mandy, and especially The Sea Devils. He read Superman or Batman, although he reads a handbook for the Superhero stories which introduced him to some of the best old comics he will live in his collection.

Despite his love for comics and desire to write professionally, David did not originally plan a career in the field. Like many other young men, he drifted away from comics as he got older, only to rediscover them in college through a friend's copy of an issue of the amazing Spider-Man. "That was the initial business being, with comics and problems and hangups, like me—it was so fascinated that I got back into comics." Then, David Micheline, comics fan, was reborn.

However, over thirty years ago, the comics industry was not as busy one as pointing to be earned a living, writing interviews, copywriting, and professional films—a career he found "unimplying." Lacking a truly creative outlet and tired of the rigid restrictions im-

posed upon him by advertising agencies, he made a submission to DC Comics after his Orlando, Michigan friends told him some Delaware editorial assistant, Skipper, across the submission and was duly impressed. Micheline, then residing in Indiana, never went from Florida but he dreamed of going, but that DC couldn't work with any new writers living outside of the New York area.

Two weeks later, David Micheline was moved to the Big Apple. Starting his correct career at DC, Micheline found his skills by writing story short stories for *Planet of Mystery*, *House of Secrets*, and other DC mystery titles, which provided "a lot of opportunity for learning." With the cancellation of the mystery books some time ago, "there was not much opportunity for new people to break into comics, and during the last few years when the independent publishers sprung up right and left."

He submitted the contract for *Elek*, which won, his first story as pros, as he was the last in a series of about four. "I figured that if I could get regular work, that maybe I could make a living" (By hard, writing comics pros—pros—was not out by writing *Elek*!). "I would have been happy if I had met my one or two. I ended up, fortunately, making off of three good, making a living writing comics."

From the mystery stories, he moved on to other DC titles such as *Apocalypse*, and eventually to *Marvel Comics*, where he has worked for eight years now.

Iron Man

Issue #33 marks the return of the duo of David Micheline and Bob Layton to the pages of *Iron Man*, a book they helped bring to great



height in the line "Oh, and early '60s, with David as writer-to-plotter and Bob as editor-to-planner." During that creative reign, they started because an accident, providing one of the most dramatic—and believable—comic's story lines to appear in the past decade. Micheline and Layton discovered other remarkable tales, including Iron Man's battle with Doctor Doom in Canada.

After such a successful run, one would not expect that any other writer team for five of comparison to their previous work. Actually, Micheline didn't ask to write *Iron Man*—it was offered to him by current editor Mark Gruenwald, whom he answered "let me think about it." He originally left the book after 18 issues, while it was still at its peak, realizing that he "didn't want to cut out on my job a second." Not unlike Mary Tyler Moore, then, after less than a day of deliberating on a numerous changes that they took back to the mood, he became excited about *Iron Man* and accepted the project.

Micheline and Gruenwald discussed a number of speeches concerning the direction of *Iron Man*. Gruenwald wanted the character to remain in California, ensuring his membership in The New Coast Avengers. Micheline agreed, believing that the New York could provide a sophisticated but fresh story to *Iron Man*, too.

They also agreed that Tony Stark will survive—over—again. Like another great of alcohol *Steel*, *Daredevil* and *Spider-Man* recently wrote a story concerning Stark's escape and landing story, but that the escape had been exhausted. However, Tony's past problem may be occasionally related to the future, since it was an integral step in the development of the character and the man for a today. To remember that Stark is now a millionaire, you'll see him infusing logic, hoping for the best or greater life.

New Directions

"It's going to be a different book for a number of reasons. First, Bob [Layton] is five years older, and I'm five years older. We each have had different experience, so we're going to be slightly different in our approach to *Iron Man*."

"Also, the penciler [courtesy from *Iron Man* and *Black Knight*] is different, the editor [Mark Gruenwald] is different—there's a 50% of the creative team."

"In the people who are expecting *Iron Man* to be exactly like it was



Iron Man "transformer" no more

before, well, it's not. It isn't be."

Micheline and Layton's first two *Iron Man* issues #32 and #33 will set up future reads left from *Iron Man*'s stories and interrelationships. It is David will conclude concepts like the space experience and a J.E.M. subplot in a logical and interesting manner, and it is up that will surely regular readers without missing *Daredevil* at the other station. "There's nothing wrong with these storylines," Micheline asserts, "but I have no interest in continuing them."

"In the last year after the *Iron Men*, we'll hold the new *Steel Enterprises*." Tony Stark has rejected his personal fortune, but he will have as build his business empire again.

Reacquainted north of Los Angeles, Stark "will be most comfortable that, for one reason or another, are going under or are not doing that well, and reflect his brilliant, technology, and scientific ideas from companies. They will

become very successful because of this."

Sounds a lot like Ted Turner's *Turner*. Stark will proceed to build his business on the profits earned by his newly-acquired companies. "After the first year, *Steel Enterprises* will be well established and go international."

Micheline and Layton have also discussed the possibility of putting Tony Stark into politics sometime in the future, adding a political angle to *Iron Man*. "This is a successful, hot-hand, good looking individual who seems to do good for the world; it seems natural that the political machine would be interested in the character," claims Layton. "I don't think you'll see Tony Stark run for President, though."

Stark's personal and social life will soon be more aligned to what you would expect from a handsome playboy. He will "step around a lot, date a lot of women. He'll probably date down with first or so steady



"I don't hold any great anger against Marvel because of this, so I understand their position. Some things that were shown to me in the story could be, if taken out of context, considered offensive to certain factions."

Although Mitchell accepts Marvel's editorial action, he is proud of his original story. "I stand by everything I did." His name does not appear in the radically rewritten second part, and he has disavowed any involvement with it.

The second Spider incident involves "a major development in the Spider-Man tale which I totally disagree with and simply don't want to participate in." What this "disagree" actually implied, Jim Drury, as editor on the Spider title, has informed Mitchell of the development (which Mitchell has asked not to discuss with *AMERICAN HEROES*, which apparently had "been decided upon some time ago.") Since he was an informant of this development and he had accepted and was not disappointed in working with it, Mitchell may no longer wish to "go back to the drawing board" to do his own version of Doctor Octopus plot in, which should see print in *AMERICAN HEROES*.

Other Projects

Mitchell has written a 14-page *American Hero* special based upon an idea by Marvel Editor-in-Chief Jim Shooter. "This story deals with Doctor Doom using some of the world's evil, and how he succeeds, and learns that taking over the world isn't what he thought it would be. He has a lot of things to deal with that he didn't expect to deal with as a villain."

Bob Hall, who provides the art, has finished the pencils and is well into the book's inks, so expect the book to be released sometime during the first part of 1987.

Now, Mitchell's much-delayed six-issue limited series which was originally canceled back in the January 1986 *PREVIEW* issue is now "99% probable for release in the spring or summer of 1987." Now deals with a young man named Cody Pace, a bonded security courier from Detroit, New Jersey. It's package he's delivering explodes and "he just blows up on page six, instead of dying, instead of going to heaven or hell, he ends up on this very strange world called Program Magg. He meets people who want to kill him. He also meets people who try to get him to follow their cause." Cody is truly a wildcat hero, unopposed in a heavily-faded environment.

"He's a member of the '90's generation. He doesn't want to get involved."

"Will he want to die to get back to New Jersey, to make a payment on his car? He just wants to get back before his Corvette is impounded, before they sell his condo. He's got a real fantasy night club he doesn't want to lose." But Cody is certainly brought by love separating themselves who urge him to help them.

Cody's love companions are an outcast in the plot itself. There's Cyn, a street girl who temporarily becomes a drug addict, a black woman who accepts anyone—On involved, Terry Day, a bonded political assassin, a weapons master whose there for action consider-

belong. Cody's character, John McLean, is "former prisoner" who survives the planet for beautiful girls, a huge hole like creature "in his past, which is immortal by hell—but a great deal" and Gordon Pennington, an order whose religious fanatical mission has to cut off a piece of the body of each of the first 10,000. His religious purpose that he "victorious" ends comes by committed in the second edition they are selected, so by cutting off a piece of them, he continues their souls, another reason he's bound in this society.

How "heals" with what happens it and what a risk to be a hero. Not all people are capable of heroism. There are limits to heroism to which everyone is subject." Readers will find out what Cody's limits are when the series debuts next year.

Now he has in the plotting stage as long as *REX GEMINI*, but the right script team has only recently been selected. Steve Parcell, writer for *Star Comics*' new *American* title, will provide the pencils, with Louisa's *White Phoenix* doing the book. This may recently done a fill-in issue of *The New Mutants*.

Mitchell thinks very highly of David Adams, and one of Steve Parcell. "The guys have with every page he does. He's got a tremendous amount of imagination. He should become a superstar."

Although Mitchell plans to direct most of his series as *Iron Man* and *Alien*, he is also writing a *Silver Age* of *Po-Fire*, his first comic for Marvel's New Science line. His good friend Fred Brooking has also indicated that he's developing a four issue limited series for Marvel starring *Mighty Morphin*. Since the original director is now deceased, he perhaps will adapt the *Mighty Morphin* story. "The idea for the book is there's and they hope to get around it a some—has with their current workload, the publication of *Mighty Morphin* is "kind of in the realm of being" but it's possible."

Although we may never see the *Mighty Morphin*, we still can look forward to Iron Man, *Alien*, the *American* graphic novel, and any other creative story Mitchell's imagination can create up.

For The Record

Mitchell is pronounced "MICHELLE" here. If you've been mispronouncing his name, this got back and remind this article, saying it correctly. ■

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COMICS

V&V. IT'S MORE
THAN A GAME,
IT'S A COMIC!

Prologue: 1938-1958

In 1938, Action Comics #1 was published and Superman revolutionized mass media history. No one, of course, anticipated the time it wasn't until DC or otherwise that a teenage student that super-hero was the way to go and certain that story began to find its readers. The "Golden Age" of comics had begun. One of the men who jumped on the money wagon was M.C. Gaines, reputed discoverer of Superman's creator, who decided to start his own publishing company, All-American Comics. Success of this new enterprise was assured due to the unique arrangement he made with Harry Donnell, under which his books would share advertising revenues and company logs with Detective Comics, Inc. Although never as successful as Donnell's, Superman and Batman, Inc. the Gaines characters—The Flash, Green Lantern, Wonder Woman, and other members of the Justice Society of America—were quite popular in their time.

The character of Green Lantern was created by artist Martin Novick, who provided little more than a sketch and a general description of his hero's powers to editor Sheldon Mayer. Mayer signed the concept over to artist sculptor Bob Finger to fill in the details, as he had done with Bob Kane's Batman only a year earlier.

The character Finger created was, as reader's might recall, a professor of an obscure green lantern made originally from a meteor which, it was said, would fulfill an anyone's prophesy and save three times. First to bring death, then to bring life, and finally to bring power. Alan was the recipient of the third gift, as the lantern itself would have "For I am the flame of life! Green, as you the power, the growing things! You who are as hard as power, you must use it to end evil! The light of the green lantern must be shed over the dark, evil things for the dark, evil things cannot stand light!"

The testis convinced Alan to make from a pair of an metal a ring which he could carry with him at all times, one that would provide him with the same powers as the lantern so long as he touched it to the lantern once every 16 hours. The ring gave Alan Scott the ability to fly, to walk through walls, and made him invulnerable to harm from any

IN
BRIGHTEST
DAY,
IN
BLACKEST
NIGHT...

**GREEN
LANTERN**



A HERO HISTORY
By Bob Hughes Part 1



The Golden Age Green Lantern

object made of metal (an ability that eventually evolved into power) and anything else made of wood.

The Green Lantern made his first appearance in *All-American Comics* #66. Soon after that, he became a character member of the Justice Society and then became the second All-American character to be awarded his own book.

Green's unique arrangement with DC quickly continued to the end of the war, when increasingly significant financial difficulties led to the character's transfer to Dell and became manager Jack Lawrence. The new combined company was called National Comics. But a chain-wide corporate effort was made thereafter, but in 1947, when "N.C. editorial director Sheldon Mayer resigned, all books were placed under Superman editor Whitney Ellsworth. The All-American character became somewhat obscure under that arrangement, and in spite of company changes, dropped off at the end of the '50s. It was the All-American characters who got the air, while DC characters such as Aquaman, Green Arrow, and Johnny Thunder survived. Although the character vanished, the AA staff included Julius Schwartz, who had handled the editorial stand on *All-Star Comics* since 1944. Fred Weinert's marking on books also appeared next to the new comic reader, and also to his own personal name: Julius Schwartz and Marjorie Adams, as well as writers Gene

and Ed John Brown. Fred negotiated work in these books, creating the idea of copyright and license factors which applied to the drawing rights of an older comic writer. This led to the displacement of young men and women from the books who from 1943 to 1946, reducing the number of creators of comics writing up the war years.

Therefore, the company had to try to retain older writers who would eventually have less control for other reasons. In addition to Joseph Alterowitz and Murray in Spanish DC editor contributed *Flash* to the character and the *Green Lantern* #1 returned back up former kid Ernie Ross and *Mastermind* from Mars explained the old heroes in action, Alterowitz and Rudolf Pinner.

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determined to get revenge on Green Lantern. Kinnion adopted the new identity of Goldfish, a villain devoid of complexity or wild armor. With a new, unproven alias, the unworldly villain used his special helmet to release Green Lantern's second in gold. However, in the split second before being captured

with the yellow man's, Kinnion had paid a death of undidled as revealed himself and had the ring use it to channel the gold energy. By evading Goldfish, with his own abilities, Green Lantern was able to utilize the otherwise unusable villain.

In mid 1966, Broome dropped his biggest bombshell: Determined to improve his chances with Carol at HQ, Gil began making her and spending his social time with more power rings. In the process, he stole backhanded Carol, faced with Green Lantern's sudden departure, decided to marry Alan Besson and instead to take over the town of Coast City. However, the Disaster, had decided to use his latent powers behind and become a wanderer, living only for his next adventure.

The reason behind this sudden change is not apparent. Perhaps the burgeoning sales of the Marvel Comics Group had prompted the publisher to add a new "top spot" character to their franchise. Alternatively, Belmont was just trying to keep his character interesting. The Silver Age Green Lantern had already lasted more than a year, even comic that his Golden Age version. The move was probably made to formal him from falling into a one. Only a few months later, Schwartz had started the shift. With Hal, he decided to add exactly the opposite tack. Carol had failed to grow as a character actress, and had not been playing a big part in the recent stories. (Quite frankly, she rarely appeared in the same month that Betty Brant announced her engagement to Steve Leeds, thus giving the Lantern's wife, Paula, as the first Silver Age bride to lose their girlfriends.)

The Long Slide: Green Lantern 50-75

January 1967 began a new era for Green Lantern, as Gil Kane asked his own pencils for the first time, subverting the genre and heavy blacks for Sid DiGreg's delicate shading and subtle facial expressions. The new style was more subtle to Kane's growing fascination with the Kelly school of illustrative realism, to which Kane brought the unique touch of surrealistic realism. Because of the shock of Carol's revelation, Hal seemed to use his Gil as much as possible in an attempt to prove that he, not the ring, was the hero. His fan page, Forto-jit was a character who by the Silver Anniversary, which he said which he found in the

writer's daughter, Jan Colby, shared Carol's first-wedding at Green Lantern's side.

In the last issue, Broome brought in the long-simmering 500 A.D. storyline as an over-arching event. Green Lantern used his power ring to create a collection of time-locked objects held bound on his person from time to time and was told by the ring that they were all from the distant future. Journeying from the present ring to the first time, Hal arrived, just in time—scarcely, but from "the ego." The Morning, had actually come to him and attempted to take over his life. The Ring, however, it turned out, was a remnant of the power ring, a relic of the mind-altering powers of the temporary system that had been used by Hal in the past. From now on, Hal would monitor his visits in the 5th century in an interesting side-gig, mention was made in this story. But the other interesting aspect there would have to be another Green Lantern stationed on Earth after Hal's death.

Next, Broome brought back one of his own creations, the evil Besson, long imprisoned in Hal's Kryptonian gauntlet. In a bit of anti-tracked work items, Broome "presumed" Goldfish, the DiGreg-style long-drawn-out. Following that did Alan Besson's return, Hal became an insurance manager at Evergreen City, Michigan, which he worked for at Mr. Reedford. This new persona was ideal as a plot setup, for Jordan was used to all kinds of strange cases at different locations, ones which would require the help of Green Lantern.

Following this, Broome brought the whole Green Lantern Corps to the main arena—more prominently "Cosmic Energy 7" introduced the concept of a prison planet on which the Guardians had been jailing dangerous criminals for eons of years. Including Al Maguire, a gangster from Earth who had been captured by Alan Star in the 1930s. Under Maguire's leadership, the criminals banded together and came up with a vengeance that could kill even Green Lantern. In the issue Hal got arrested, DiGreg's work was already dead.

Interestingly, the sale opened up with a live TV broadcast about the Guardians, featuring actor Roger Vukob in the role of Earth's Green Lantern. When the villain was suddenly announced as being Hal, he was the real Gil, his brother Charity would emerge and legend

to take him into space. Hal refused, but when Hal was caught by the villain, he used his power ring to teleport himself to his cell, and then gave him a ring belonging to one of the dead Guardians. After helping restore order to the prison planet, Green Lantern was officially appointed and awarded his own Space Sector by the Guardians.

Next followed two tales by Gardner Fox, a review engagement with Major Disaster and his psychobiography in which Hal appeared to suffer combat fatigue and was found to take a vacation by the Guardians. During his time off, Hal met the Doctor, a girl totally unimpressed by Green Lantern who became Jordan's love interest for the last several issues. Her was, like Carol before her, a rich heroine, whose father Mark owned the Constable Corporation.

For his final issue as regular writer, Fox, Broome turned in Lantern's "Other Green Lanterns," introducing the new heroines Guy Gardner as an issue that also began a period of thoroughly dropping, if specifically covers. This one featured Gardner standing over Jordan's new body, warning "Get off the Earth, Hal Jordan! There's none like you out here Green Lantern—no!" The story made, however, was a routine imaginary tale about what would have happened if Alan Star had given the ring to someone else instead, Green is really inspired and beyond the line, in the 1960s. No mention is made of creating a position of standby Green Lantern, and although Hal actually said they did not return him as his personal desire.

Two more tales, a new generation of writers was handled by longtime fan Mike Friedrich, who penciled the last Green Lantern tale "The Nightly Modern Mythos," in which Alan Star, discovered by his constant foe, visited his ring to become all evil on Earth. However, in his first stories, Scott found to realize that the capacity for evil lay inside all men—and such and every inhabitant of Earth, including himself. "The Nightly Modern Mythos," seemed to Hal for help, the missing pieces of Earth's men finally being milled around the planet as usual, and in every end, Hal got Alan a speech about the good that super-heroes do and the necessity of continuing to try and save the human race. Ending by once—again Hal would have done well to remember only a few

months later.

July 1968's "Steel Small, Rob Big" saw a new arrival on the team, Jack Spicer, who took the place of the ring, producing a very different, much heavier, less graceful Green Lantern. However, that was being all with Broome's very initial of social experiments and an ability to draw new heroes people that Kane couldn't match.

September's new brought two major changes to the work. First, Alan Star's first Green Lantern cover (which had nothing to do with the story itself) and Dennis O'Neil's "The World's Greatest Superhero" which named Green Lantern who was determined to bring all life on Earth in order to "eliminate evil."

By that point it was clear that Green Lantern's new direction was not working. With four different writers contributing to the book, it was difficult to maintain any sort of continuity, much less a cohesive one. Consequently, the new Green Lantern failed to develop any real supporting cast. Hal's boss, Dr. Winslow, never came across a first name, coming only to hand out assignments. For Derrins, Carol found replacement, never developed any type of personality. She seemingly spent her entire life as her father's mission warrior for Hal to make one of his subsequent calls on her. The new conflict that Broome and Gardner launched was unconvincing. What was left was simply a collection of generic supporting stories that could just as easily have contained any other character in the DC universe.

In October, O'Neil was joined by Mike Sekowsky, whose Green Lantern stories always seemed to be tapping over something. This story however, yet another battle with Doctor Doom. In December, Fox contributed a Dr. Polaris tale. The new era was intended to open 1968 with another 500 A.D. story—the time with Green Lantern's return that one under his own power and of how he first will. In his first return, Green Lantern was being to the Bill Began story from Bill. Then Drury O'Neil returned, along with Gil Kane, to do an interesting experiment in Flash/Green Lantern team-up from March, 1968. A writer not offered Gil, a power ring which had no importance in it and had power over the solar power, it was the least better, not the new ring, now stable to absorb energy from yellow light, lost power and



could no longer be exchanged. In a rare literary nod, Hal had set his fan to defeat the villain. The Guardians that gave Hal's appearance was the first. Beginning in June, Alan Broome joined Gil Kane for a last return to the earlier spirit of the ring. Unfortunately, it was too late. The tale opened with a classic meeting be-





years GL and Carol Fries, who had Green Lanterns that he did not possess, but wanting her to be recognized first, she practically begged GL to say something to help her from marrying Jason Belmont, but he didn't take her up on it. He did say just one job, saying it was too depressing and reminded him too



much of his Green Lantern role. His breakup with Eve Deerness was handled offscreen, as an empty scene that night. The following morning Hal began a new job as a technician, which was as far from being a Green Lantern as Hal could get. A new love interest was introduced—model wife Selina Kyle (Eve Deerness, who was not above using her feminine wiles to lure Hal to a safe house) who contributed a radical reactionary ideology. "My Justice Makes the Heroes," in which the hooded and belt-torn black steps-out of the Jordan family actually stepped out to be the change everyone thought it was. Relevance was still several months away at DC, but gradual signs of the youth revolution had been creeping in. Nevertheless, these DC's still showed a high degree of artistic license, if not outright disdain, for the times. This attitude did not go unmentioned by the readers. The *Hyperion* story got high ratings and had the most popular comic book of the year, mostly letters accusing DC of being complacent not much with its audience.

The world of change was being seen, however. In September's *The Show and the Show* (1976), Neal Adams unveiled a hooded hero, one who would soon play an important role in GL's life: the new Green Arrow. In November, Swamp Thing was a Green, for the first time, as when Oliver Queen took his first steps into being his long, unrequited relationship with Black Canary.

Things were on the move in Hal Jordan's life, also. In March 1977, Green Lantern was brought to the Allen studios, where Hal and Barry discovered that DC had announced a major policy: expanding the creative power for its entire line were the Longfords. The Longfords was determined to do anything to improve her life from being disrupted by too much outside control, including engaging an entirely new creative team of artists to do it separate her from the Jones.

Behind newspaper began again in October with *Green Lantern*'s "Phantom of the Space Opera," a story whose sole reason for existing seemed to be to provide a forum for bad puns. Mike Friedrich's character, a story whose sole reason for existing seemed to be to provide a forum for bad puns. Mike Friedrich's character, a story whose sole reason for existing seemed to be to provide a forum for bad puns. Mike Friedrich's character, a story whose sole reason for existing seemed to be to provide a forum for bad puns.

the cause of which Hal decided to "come to the public," he did not Carol as the hooded hero, before they could completely take a full page, she turned out to be Selina Kyle, due to the machinations of Green, who had taken the opportunity from the Emeralds. His hope of a chance with Carol faded away quickly, as Carol wouldn't allow him to kill Green Lantern after she'd defiled him. Using the time granted by the emergency committee, Hal was able to change Joe Serrano back to Carol. After that, Hal finally told Carol the truth about her dead mother, something which she was not capable of bearing. Carol stood up on the night, leaving Hal standing on the beach, alone.

According to her account by Steve Englehart, Carol then used the supplies, which had been returned to the museum, to fill in the gaps in his history, and spent many months providing the missing of his super-powered history.

In March, John Serrano contacted Hal and GL, which formed both Green Lanterns' "GL-MU" and the organization, Green, who wanted to top the myth of the T-Mind on order to break into the Golden Order, legendary hiding place of the remains of Star Sapphire. The message turned out to be a lie, left to expose Serrano's progress in future generations.

Relevance: Green Lantern 79-89

The last eight issues of Green Lantern had seen a revolution in quality. The art brought Hal and Barry to a new level, and he had learned to engage to his. His final experiences and non-action parts were not the equal of the best, but his hopes showed an ability to step past one for numerous impact, not only in fight scenes, but emotional ones as well. Taking by the hand of Murphy Anderson and Kelly Wood didn't fail either. But the main reason Selina was up down DC across the board. Negative said abandoned on the letter pages, continuing after redefining covers and shadow stories, and his touchy political positions the company seemed to be taking. Company that he was losing his audience, editorial director Carmine Infantino decided to alter story coverage at most of DC's titles. Although Green Lantern was not the first to follow the new "entertainment" style, it was one of the first to follow that approach, perhaps

mostly because Swamp Thing was the only writer who truly felt comfortable. His last, perhaps because of the lack of his own creative ideas by his own collaboration, Neal Adams.

Legend has it that at the time Denny O'Neil wanted to write *Star Trek* for DC, he thought DC had a chance to do it. He also apparently didn't know he was going to be the regular writer of Green Lantern for the time being. Instead, O'Neil would write all the Green Lantern stories for the next year. He did know that he was being called on to do a story book about the world of the show, something radically different, something to touch with the new medium, that could communicate with the new breed of reader that DC hit it was losing to Marvel. It was clear to O'Neil that Green Lantern was not the character to spotlight this movement. After all, the Lantern was hardly a story, a character figure, an extraordinary man. He was a member of a non-military organization that made orders from time to time. The new generation took orders from no one.

Clearly, another character was needed to connect with the Lantern's mainstream audience. For that role, O'Neil chose Green Arrow, a character he'd been using a lot of his with *Justice League*, primarily because he'd been allowed to do anything he wanted. O'Neil had found GA to be a viable idea. From O'Neil's very first *GA* adventure, Oliver Queen embodied a temper and an imagination that he would use to do a good job and actor. Sentimentally, Neal Adams had redesigned GA's costume, giving him a dynamic new look. For a *Green Arrow* and *Green Lantern* when O'Neil took *Green Arrow* from him in the pages of *Justice League*, the transformation was complete. GA became *Green Arrow*, a character who was not to be put to rest. As such, he was the ideal choice for Green Lantern, the simplicity of their names were provided a formula of action, like O'Neil was a quantity of action, like O'Neil was a quantity of action, like O'Neil was a quantity of action.

Adams was one of the first of a new generation of artists, like O'Neil was of the writers, who were entering the business after a long period in which the comic industry was virtually a closed shop. He had just finished a year of the *Brave and the Bold*, where his radical interpretations of Batman after a long period in which the comic industry was virtually a closed shop. He had just finished a year of the *Brave and the Bold*, where his radical interpretations of Batman after a long period in which the comic industry was virtually a closed shop.

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his past mistakes showing his desecrating a lot of his. Green Lantern's past life was not the same as the way he had lived before. The "March in America" led to only three issues, as the first issue was rejected in a company meeting and was rejected in a two-part book in the pages of the *American Indian*—hardly a through, either.



NIGHT WOLF



X OF A KIND

By Gerard Jones

The first thing to do when making up a list like this is to comb up your limits. Determine what you won't and can't include, or you don't go insane. And when you're dealing with science fiction stories in context, the first thing you have to eliminate are superheroes and anything like them. Not that they don't fit one definition or another of science fiction. Not that some of their adventures aren't legitimate and more very good science fiction. It's just that they make the category too big and too vague to be worth thinking about. Thus, you won't find any stories of Nexus, Warlock, the Silver Surfer, or any of your other super-powered friends in here, even though some of these adventures are pure SF and are among my favorites.

Second, I eliminated any stories which were part of a running narrative about a continuing character, simply because they aren't really complete "stories." If the whole run of *American Flagg* were as good as the first three issue sub-story, I might have included the whole run. But it isn't, not by a long shot, and I can't see including that first three-part, "Hate Time," because it left so much unresolved. I have included installments of a couple of old DC series, here, but they are probably self-contained stories in the old mold, not requiring that you read one-one other comic to understand them completely.

Finally, I must apologize for the fact that over the greatest critics of all do not include myself, or at least don't read everything. Somehow I've managed never to read the *Flash*'s highly regarded graphic novel, *Earthrise*, which my offense co-leader Will Jacobs says ought to be on the list. One of these days I'll read it, and maybe then I'll wish I had included it. But until then, here are my top ten.

1. "The Madman Chases," *DC Graphic Novel #3, 1964*. Writing and drawn by Ernie Cohen (DC Comics).

It's tough, it's grim, it's masculine. The narrative is fluid and hard-hitting. The art is a complete departure from the Cohen work you've seen on *Flash* and elsewhere. It's hard-edged, using effectively varying juxtaposition and harsh but graceful violence that brings Old Kane to mind. The plot is too complex and too full of surprises for me to recap it, especially when the graphic novel is still so accessible to those of you who haven't read it. And it's the best example I've read

of the sort of cynical, stylish, re-interpretation-of-stories that has been so popular lately.

It's one of those stories that makes you think "That would be a great movie" except that you know it would be made into a lousy movie. Best adventure comic book SF these days seems to be consistently derived to a great degree, a trend which I think might help it automatically but limit it artistically.

For my money, *Madman Chases* beats out *30 First Street*, another excellent example of the type, mainly because Ernie Cohen's imaginative and stylized art is more elaborate





CONCEPTION, giving himself time to mull over what little ideas and concepts that somehow always seem to pop into a morning lone genius.

Kelly's story is so commercial that on reading, you can't believe it was only 24 pages long. Easier is so intense and involving that you feel you're stuck to the end for too soon for a 116-page graphic novel. Early, of course, is the great artistic, the extremely graphic style art) who has translated that maximum of content through the sheer power, volume, and volume of his production. In art (the comic team's father's) as well as the science fiction, Kelly is the best artist, carving out new paths for the medium from deep within. Easier is the White Elephant, standing on top of the business, making everybody gasp with his slick style, and open to the future. Easier really hasn't revealed much, but the fact and its small mystery, complete the very human dimensions of a low cost and graphic novel. A lot of Kelly's answers would fill the magazine.

But Easier has an unbelievable bag of tricks that makes every page of every story visually and narratively unique. Despite all the experimental hoodoo you learn from the last twenty years, Easier can still stand up with a punch, layout, or a storytelling trick that more than that. Easier uses his bag of tricks to tell stories of genius, beautiful humanity and literary value. It is his perfect synthesis of teaching technique and deep human reality that makes "Life in Another Place" the

perfect blend of comic book science fiction.

It "The Soldier Play" Science Adventure #116, July 1981. Written by Gardner Fox, drawn by Carmine Infantino, edited by Julius Schwartz (DC Comics). Adult readers are not one thing, personal favorites are quite another. And no comic in the world make my heart sing like the great Science fiction stories. If I were creating the list from the past century than the world, I think it wouldn't be so varied and representative as this one. A list of the most-famous comic book titles would be short, certainly, for "The Soldier Play," "The Kite and the Hawk," and "Second Best Superman," and "Birds of the Space Age," and "The Two-Face Story," "The Flash," and "The Flash" would be a very balanced list for a supposedly open-minded comic book critic, would it?

I suggest that the Schwartz answers were "more" stories, and that was largely true. But there were stories in which the art was the highlight as fully as any of comic book history. Most of the time, these books were read when Carmine Infantino was allowed to do his own projects. For some reason, Easier never liked the way Carmine did things enough, his style was rough and experimental and experimental, very different from the right, clean look of DC comics in those years.

the very best in a whole lifetime. In the last half his way. Thank God he did. For me, I don't think there's any more beautiful sight in comics than a page of Infantino taking himself. And when that art is combined in the "Space Museum" story of an alien museum supposedly rejected by a scientist and his six sisters--with a perfectly crafted ending. For this, but we're blessed with kids' comics at their best.

Infantino's work was always marked by his beautiful, almost abstract background details, flowing lines, and an incredible talent for making the reader into the scene he drew, making it palpable, real, and believable no matter how outlandish the event depicted. What he applied to his own plots, these qualities were undiminished, especially in the creation of a post-apocalyptic landscape, a beautiful one. Infantino's studio, an array of dynamic literary solutions, and the upper middle-class space museum in this story is masterful. The dramatic page poses and writing kids make the action readable. Every character is distinctive and subtly significant. And the lines themselves are marvelous.

Adding to it all are those vibrant old DC colors that perfectionist DC historians, and that including Julie Schwartz answers of the magic of the last. Good Lord. It's enough to break my heart critical and set me wanting the wonderful city of the spring. Oh.

Why don't they make comics like that any more? ■



AT LAST!

FIRST ISSUE



WORLD'S TOUGHEST
COMICS



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ALL
NEW!

COMICS in review

Bye, Bye Byrne...

By Chris Meier

S John Byrne has left Marvel Comics, I thought I'd write *NO!* for the day.

As a reviewer, Byrne was quite popular. But what can one say about a man so concerned with pandering to his audience that he takes on the Hulk because he "knew" he can make it sell well, and you open such *Flamingo Four* headlines with literary quotes?

In one respect, he's like Frank Miller: a very detailed comics storyteller who produces floppy comics. If I were fourteen, I'd undoubtedly devour Byrne's books. But I'm not, so they hurt me (and I don't want to be hurt, either).

Byrne's *Flamingo Four* was his most consistent book, and often featured his best work. He seemed able to handle these characters better than he could others, and while he strayed from secondary books to secondary book, he always stuck with the *FF*. The only major misfortune was he made doing his legs there was dripping the Thing from the team, though that decision was probably made solely on the idea that Ben Grimm could sell his own title.

Both Byrne's skills and his talents were showcased in his last two issues of the *FF* numbers 280 and 293. I know a part of his was used in some following issues, but these two are the last ones that are All-Byrne.

The first issue up for review (*NO!*) is entitled "The Man Who Discovered the Mole," the second half of a story-line wherein three of the *Flamingo Four* were in a New York City that kept switching between 1936 and 1976. *FF*32.0

against Nick Fury, also caught in the time changes, decided while in 1936 to assassinate Adolf Hitler and avoid the specifics of World War Two.

Stan, Johnny, and the Hulk tried to prevent him from changing history (changing history is deemed "bad" by our heroes, who know this from a recent encounter with the Beyonder), and it seems we have to wait there word for it. After a long chase, Fury did succeed in shooting Hitler.

But then our heroes woke up, and learned that the "time cracks" actually took place off within the dream of a conscious mutant, and were "totally" hopped.

There's nothing wrong with the story idea, but the way it is presented makes it all a bit of a chore.



There are no "time slips" in this issue itself, just the chase after Fury in 1936, and then "What if it's not a day later. Sure, Byrne goes on a few "time" (the story's title, included powers for our heroes, fancy back grounds), but the resolution still comes out of left field. It is reminiscent of Byrne's "Foghorn" in which the *FF* faced horrors caused by an alien, employees undergoing jobs. That story too never how much more works since the reader has some conception of what's going on due to the nature of the comic's own theme (e.g., the setting was a New Yorker).

Byrne assumes a one of Byrne's biggest problems. (Don't get me wrong, I like a story, and then forget to give it out. Issue *FF*30 is a classic example. That issue featured the "Inhuman" mutants in the arena. Almost every event in that "story" occurred all over, including Ant-Man's *FF* 300 space (all passages on reader was simply used to set up the real comic's story).

Any other one set Byrne has two stories as *NO!* (1) What Fury would do if he found himself in 1936, and (2) What it would be like to be an ordinary man's dream. (Can't imagine the kind of story the second idea should be, but in Byrne's version it all has to be pushed onto the Fury's quest, a standard chase story.)

Then the art is put in total subordination to the story's chase mode, briefly concerned with the routine aspects of the plot, the drawing provided the same old approaches, with few "dream-like" qualities at all. As I stated, backgrounds are





Arjiny and Sheela "wake up by smooch" in strong food diet again.

acted with that, very long-to-remember devoted for fiery backgrounds, and then colored a blond, blond strikes by the "Silver" By? supposed to sleep a vague, sleep world, it costs off looking rather impressive on badly pressed strands, the blond and blond exactly as they were in previous comic book moments. The atmosphere should be one of atmosphere, visually, everything off-screen is! All the same (and it is, of course).

Approached on that level, the art usually does the standard job. The layout looks fine, and the text usually looks like it might work (but here it is a page or two). Inevitably the essence of the captured story is a little lost, and the text even uses a ghost character for Hades, so his real identity isn't lost.

The major flaw in By's art is in the one based on good comic books to draw the fight, and little else. This issue has stronger pages of these sequences and battles, but the pages are merely solid. Two pages of what are devoted to explaining how Judd Richards didn't die a few years ago (perhaps, surprise) in comic book land, the important thing here is how Reed survived and the important part is the characters' reaction to Reed's survival.

Yes, having an off-panel voice, which is in panel two, page 6, Reed appears in the next panel, but note that has led back to the reader, so her reaction can't be more (quite) convincing. On the next page, a writing for one more hundred, but as the panel they haven't substituted and in the following picture the explanation is already under way by the "artistically" avoids showing the important parts of this scene, and some of the characters' direct storytelling about Reed's survival, where you can say. Apparently they don't find it convincing.

I want to come that By's reactions are hardly accurate in presentation, even, but they have dimensions, as they are representative of the industry at large. And even

though it seems I'm concentrating only on the writing, I must point out that in By's comic the layout is also a little off. In one plot the Set is glad Reed can't stand, but he can't get himself to draw how someone finding a level one will also would work.

As depicted a bit better, Mike Gell once said that the "writer" will never even write what his "artist" will never draw. More to the point, though, is that he won't draw what he can't draw, even if the story cries for it. The creative artist, whether working on a book or comic

or somebody else's, whether drawing from a script or writing the "script" himself, is a writer as well as an artist. It is a matter of degree of drawing what and how to depict history. This is why most artists are at one level when they are first out in comic strips and strengthened and don't expect to see open subject for "more cinematic" direction.

And the roughness in what By did in 1970. First off, By's drawing on the story isn't a thing. He works it out so he wouldn't "stick and stick happen," but, rather, disconcerting



with the layout the special suggests being in a way.

Not only that, but it's a damn interesting story. She-Flah, along with some Wild Card Avengers, come across in a problem in period. City, battleships of the FF. The city, implicitly, was struck a great black alone that covered every square mile—and was expanding from Manhattan to New York City, out again recently—but claimed he was made the door for several weeks. Based on scientific evidence, Reed Richards that a much longer passing made the door for each second that passed outside of it. The Fantastic Four entered the door, and the door that they could still die, as it was a door, not a wall. The door, they found the door alone completely filled with buildings, however, the city was drawn of anybody, and filled with an alien structure built out of a foreign substance. After a search, the FF found a giant door—a status of the original members of the Fantastic Four.

The atmosphere of the door, the dangerous passage of the city, and the progress of the city, all of which were in a living, breathing state that the previous issue lacked. By's work here was getting the story started, quickly explaining why the Flah was out west, stopping up, for an audience that is extremely fast, despite the quick opening, the story isn't covered with respect, so the FF was in a crowd one case that was composed of a dozen Flahs and the FF's discovery of a giant hole, and that's all.

The art, once again by By and Mike Gell, is a somewhat more interesting than By's work during his "Maiden FF period" (around when Set was pregnant again and Detective being around a lot). The figure art Mike attempted, the scene are very dramatic, and the attention to detail is more overwhelming. Reed's hair backgrounds, Unfortunately, By's work is more standardized than ever, his hands all worked out. There are few glimpses of his old stylized art and there, such as the close-up of Tige on page 16, which is a good example of his work, making a lot "artistic" use as it continued to grow. A few elements of the work, especially, are about it's hardly the maximum level of his Spider-Man, Marvel's Run-Up and early Joe Simon-styled Fantastic Four.

By's characterization Tige and Ben was an good. The action of Sheela's morning one the door and coming out almost simultaneously was a problem in period. City, battleships of the FF. The city, implicitly, was struck a great black alone that covered every square mile—and was expanding from Manhattan to New York City, out again recently—but claimed he was made the door for several weeks. Based on scientific evidence, Reed Richards that a much longer passing made the door for each second that passed outside of it. The Fantastic Four entered the door, and the door that they could still die, as it was a door, not a wall. The door, they found the door alone completely filled with buildings, however, the city was drawn of anybody, and filled with an alien structure built out of a foreign substance. After a search, the FF found a giant door—a status of the original members of the Fantastic Four.

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REVIEWS

By Don Tyler with Mary Jo Clark II

WARNING: CROSS-ITIS MAY CAUSE BLINDNESS

"Blind Reading" is the self-destructing First Amendment advertising, presented by Nature of the First Annual, a steady supply

meeting ground of common character, suggest, and other celebrities. The dimension-pushing door of Monday's Box, in the back of Green-Jack, opens out on any 100 in that city's world, hardly done as serious as the one belonging to Harry Tyler Moore and a certain part of Naga Tardis. The Indian League and the meeting may not be found in even in the foreseeable future, but other creators are capturing on cross-over readers, lively writing characters from across the spectrum of comic media. Naturally, I have a couple other examples.

Editorial #1
written by Mark Lusk
Illustrated by Mark Foy
Dimension Comics #1, \$1.25

Dimension Comics has opened the "Cross-Itis" (in the sense: "Fringe of reality"), a dimension-pushing doorway which will bring a destiny named Thaddeus (Holtzman, comic book writer) into the world. The two-page story (labeled as such) goes from the same the "Cross-Itis" game box to the "Cross-Itis" crew and (labeled) "The Cross-Itis" crew and (labeled) "The Cross-Itis" crew.

The story is a self-industry page, landing on a of an action page setting up the "Cross-Itis" crew, on page two, back over the "Cross-Itis" page are on, but neither they see the art justifies the space taken.

Captain Jack is a predictable parody, pulp, wandering, and (labeled) on the "Cross-Itis" crew. The two-page story (labeled as such) goes from the same the "Cross-Itis" game box to the "Cross-Itis" crew and (labeled) "The Cross-Itis" crew and (labeled) "The Cross-Itis" crew.



DAVID BRY
Developer, *It***Their Ray What It Is**

I would like to address the Jack Kirby artwork controversy. While I don't have enough information to really discuss it, I do know enough to feel that he is getting a good deal. What I would like to ask about is Mark Whelan's statement about Marvel's buying of Jack Kirby's name at Marvel Age.

In *Marvel Age Annual #3*, there is a funny three-page story written to Jack Kirby and starting on a new Jack and Nam. At the end of the story, there says he will remain Jack's artwork. Do you know what that was written? If it is a recent story, then perhaps this problem is almost over. Also, I have noticed Kirby's name in a lot of articles lately. I hope that means that the problem is ended, or that at least that Mark was wrong in his statement. It can't be because Whelan would not be able to deny that he created part of the

creation of their universe. But, really with Marvel's opinion when it is finally, I doubt either of the two statements I made are correct.

I am glad, however, that Marvel is not completely giving back anymore. Maybe they're finally getting to know

■ On art

-SWP

DAVID SEIDMAN
Los Angeles, CA

More Artwork

I have to tell for this, really I'm an art afficionado, with decades on the magazine. I've got copies, strips and photos to sell and profit from, and in some of the 300s amount above.

As for a Jack Kirby name, look, guys, I've got the book (I don't have time to read about Kirby or compare a new licensing you and previous book.

But what the heck. You got me first. In the end my reply to the

choice of comic page which you published to name Kirby's contribution to comics or to their own loss of comic. A while ago, I was thinking of Kirby's contribution. Many people talk about the characters he's created or the style of his art, and they're right, but one of the things that amazes me about Kirby is his consistent energy.

Jack Kirby either created some of the most amazing characters in comics or did some of the best good artwork of them. I mean things like romance comics, horror comics, war adventures, sci-fi, and more with a new contribution to the super hero concept. The man has contributed to the creation of comic writing genre.

And now we know, Mr. Kirby gave the distributors under a license on what is still being called Kirby or Captain Kirby (the name mark trademark of Golden Age), the *Super-Avenger*, *Avenger*, *The Epic Kingdom*, *Crested Allegory*, and a lot of DC Marvel books. The Captain Hero had done the DC's trademark book, a name that looks like a DC-Marvel production has stolen the "various" of it create "with" terms, who was and control it and then in a period without actually being in publisher to another Marvel condition have published a better choice for an EXAM user's use anymore. Whether he was or being published or not, he is in the eye witness in every newspaper or comic shop in a big city in some country.

Thank, Jack, And thank you, *Amazing Stories*, for presenting him to us.

JIM WILSON/GOVERNOR, JR.
Aurora, Ill., CH

The True Kirby

They copied PLO Kirby's art and only avoided your submission from him. It is also due to the report of an account record of his art, which is upon his own work. There seems capable of proving.

In column two of his "Good and Better" page, Greg keeps Chaffery's of his statement on the same DC period in his *Comiclopedia*. The Chaffery said he appear used PLO, during Kirby's second era at DC. *Comiclopedia* is a correctly attributed to PLO.

In the same paragraph, which refers to Kirby's 1942 DC work, PLO's style was the same as the same period, such as *Wonderful Publishing*, *Superprinting* now work by the team. *Superman*, *Fighting American*, *Black Hawk* and *Boy Explorers* were owned by Simon and Kirby's assistant.

Again, Greg is mistaking his reader. *Boy Explorers* and *Superman* were both published by Harvey, not *Comiclopedia*, and were both published in 1946, not

[SWP '84]

1942. While Black Hawk and Fighting American were put out by *Comiclopedia*, *Superman* was put out by *Comiclopedia* the latter one year. This period, indeed, undoubtedly, some dates with the press run of DC) was done exclusively apart of *Comiclopedia*, which, Jack and Jim were editors. Greg only own ownership of Jack and his work as Williams in 1947, their creation of the entire genre of romance comics at *Comiclopedia* the year one year, and the fact that they even had their own publishing company in 1954. It is the failure of this company (the name that led back to Harvey in 1956 and eventually to DC at PLO) and led to DC to create *Jack Robinson*.

The first paragraph in the second column is a mass of misstatements and confusion. Much of what Greg says is, in fact, not true. The picture for *Wonderful Publishing* is depicted and confused.

"The popularity of *Wonderful Publishing* waned during the early 1950s."

Paul Felt is not actually on the *Law Forum* that this happened. It is not in fact in the early PLO, but in PLO, with the exception of DC, they were not about good anyway.

"New York" publisher's no longer distributed S&K work."

Paul Felt Simon and Kirby were very much in demand during the period, having nearly moved to the *Law Forum*, and were never given a PLO. They were gradually accepted there throughout the 1940s-1950s era.

Paul Felt "Energy for *Challengers of the Unknown*, all of the specifically named book in sales and were soon dropped."

Paul Felt "Challengers had" been cancelled. The name was never cancelled as well as any other new company such *Marvel*, which, due to the public reaction against comics at the time, was given priority. The fact that many refer that had only cancelled S&K artwork was dropped had nothing to do with S&K or super heroes, but with the magazine's business atmosphere of the time.

Paul "Cancelled went out of business."

Paul Felt "Well, you say DC in 1953 they went on a two-and-a-half year hiatus, reentering in 1957 for a five-year run commencing the publication that was popular in the early Fifties. Again, writer super heroes for S&K, not involved in other DC work at the time."

Paul "Even *Timely's* *Captain America* (Simon created *Captain America*) book series is in effect to keep it from being as well as the new magazine book series that a super-hero magazine targeted that to children."

Paul Felt "Everything Greg said is true. But that some things were not in 1946, the *Timely* book (not at PLO) and *Avlar* returned in 1954 for a total



G. FELT

new era of their issues.

Paul Felt "Early returned to *Timely* where he and new head were *Timely* Lee."

Paul Felt "Early actually went to *Harvey* for a year and then to DC (in PLO and PLO), respectively and it was then that he created the *Challengers of the Unknown*, as well as many mystery stories and a *Master* series. It wasn't until 1958 that he returned to *Timely*, now known as *Marvel* by the time, and *Timely* Lee had been an editor and head were there for over a decade."

Paul Felt "Simon Lee returned to *Marvel* books in a work effort to capitalize on the popularity of DC's *Star Wars*, *The Crypt*," etc.

Paul Felt "DC had been dead for the years that 'popularity' if any remained, was minimal and the *Comics Code* effectively prevented anyone from creating them. If any thing the pre-war genre, *Marvel* books were more money's father. They used their spare to their complete portfolio of good and evil, work in some coming out on top. This partly obscures any possibility of that being the offspring of DC's 'game plan' genre."

I understand the Greg's article was intended primarily to show Jack's PLO work and DC work, such as, worked on the early days (but mostly) of the *Law Forum*, since a quick look at *The Price Guide* would have demonstrated many of their mistakes. The fact that the *Law Forum* originally appeared as PLO made it even more difficult to comprehend how Jack's work had survived the editor's cut, but that has been mentioned in some detail in the *Jack Kirby Treasury* / I from Greg's *Timelion*.

It seems that many modern writers often contact art willing to show work that is unrelated to their own work and the needs of their creation. *Jack Robinson* article on *Marvel* PLO is another case in point. I was happy to see Mark Whelan's reply to Jack's article, at least in the period to depict the actual reply that Jack had contacted him on personal mental reality. I am still writing from his "In Defense of 'Wood's War'" (AN PLO before volume #3) on which he denies not being like "a man who had been doing a couple of thousand pages of comic had an year." A month of these articles, DC only published about two titles of any one title and they were all for monthly. Comics 20 pages of art per book, including the cover, the cover to only 1,700 pages per year if printed new titles. A couple of thousand pages per year would be enough to cover an entire line of almost any publisher's titles, and nobody claims to have done that—see many Jack's PLO. Greg of Jack stated to imply that a "group of artists" had been doing that much work, then I question the figure of this group, being down to "one or two individuals." It is happy to provide details, but Al Williamson alone did over 100 pages in 1956 and over 240 pages in 1957. Is that or he talking about? Where does he get his figure? Out of that? And why does he feel the need to imbeddle itself?

I have studied on *Wonderful* comics and neglected others. I don't like poorly written articles on anything. If Jack deserves any criticism, it is that he lacks the writing skills necessary to come to his finish by depicting points from back to speculation and



BRAD GIBBY



1983 WOOD

There's only one thing you are in every Marvel comic is Jack Kirby. Period." "Good of you, son, to pass computer and wire judgement on Kirby based solely on his work in the first few years of the '50s. Did you know that Paul McCarty was in a hard locker fight?" "That's what I thought. I got the impression that you'd been watching your Wolverine take us right and it's out of the circulation in your time."
—ADW

STUART D. BAKER
Phoenix, AZ

Where Are The Others?

Having been a critic reader only since 1983, I missed the Kirby era almost completely. I knew of him only from the old *Walt Disney* and from the *New York Daily* appearance in the *JCA* in 1983. The only work of his I had seen before *Who's Who* was in the *FF's* 200 anniversary issue, and a reprint of the *Detective* origin story reworked. His work, especially that in *Who's Who*, was magnificent, and I often wondered what was so good about his work. Age jobs, by they name Kirby, or Dale Howman (the discovery of The King's possible contribution to the industry over time has shown me that he, indeed, signed The New York, while still confining as described by *Who's Who*, an defining image. I looked at perhaps the greatest writer for all occasions, be it *Lizard*, *Legend*, or even comic-company banners. In other DC work, he had to be mentioned as he, along with Stan Lee, Marvel. You may see others on just how good he can be, and just what a creative mind he is with Marvel. Thanks for the info.

The writer included as a disclaimer an mighty book, but the "missing" bit has some surprising material. When we *Character*, *Interview*, and *Byline*, who pointed him doing things with Kirby's handwriting? Many made use of the Kirby contract the *Academy* read this one. Where are the editors, nearly those behind the *PH*, *X* letters, and *Two's*? I suggest paying money or attention to Kirby. If I don't know who they are now? How about DC *Chief* *Clayton*? I know *Clayton* was a *responsible*, but I'd rather see *Steve*, *Simon*, and *DeWane* than *Steve* *Engelberg* (aka?) *Lois*, the one *unhappy* about *Jim* *Shuster*. His, or his company's, attitude reminds that Kirby is his *disappointed* time, *again*.
As for the writers, I agree with the King, and Stan Lee will be leaving from me when I was *unavailable* for his old party. I know one later by *get* a *nothing*, but if we all let us go the *best* help, who *knows*?

impression. His liberal attitude to often what he failed to say in his article, when he assumed his readers knew what he could have said better. His points, his means (especially on my part, left to have let his love for a particular comic overrule his ability as a writer. His original article was obviously well meant and may have led a few fans to search out the book, but it is a serious reflection of today, a day, it seems, when, and whenever things aren't true and that still led to say of learning. This is not the case of a good writer.

■ *Subs*, but have either that *Final* *Discoveries*, *Just*?
—JW

PETER STONOR
Middletown, NEW JERSEY
Where Do We Find These Guys?

Well, don't think it really going to pay you off.
First, concerning Jack Kirby, while I agree that Kirby should not need to sign up release from for the art, the question then is "why don't he refuse to sign?" Could it be that he intends to use it as a company to Marvel's readers? Also don't forget it's a little after to blame the company manager (Director) for the policies of the unscrupulousness (Corporation Inductees)?
Really you must realize that the comics industry is a business. There, comics are published to make money.

If you don't believe me, just ask Mike Barr—his comments in *Business* and the *Detective* take a quick peek.
In fact, most news have been published solely for the purpose. Look at *Super Powers*, *Secret Wars*, and *Clash*. Actually, the only thing I did understand was why the concept of the parallel world was not introduced. I.e. *Black* *News* and *The Aquaman* *Agreement* is fact, concerning the latter, I would be interested to hear what *Tom* *Thomson* gained the game to think, since you *cannot* compare him to the others. The DC character *Tom* *Thomson* was related to *Gene* (then the *Peace* *Force*). Now I wonder which one he is.
Writers, referring to Jack Kirby, don't you think he already has enough credit? Don't let his credit for a long time and had shared at some great characters, but really his talent is not that great. He's an average artist who should be commended, but not at Kirby's side either. As DC, *The New York Daily*, *The Mirror* *People*, *Amos* *Gold* *Was* *abused*. The only *double* *double* *did* was *The* *James* *and* he managed to screw the top at *Marvel*. The *For* *was*: "not even *Walt* *Disney* *could* *see* *that* *and* the *"Infinite* *Sign* *at* *Golden* *Age*?"
I'm sorry, but I don't think you're going to convince me that that's all the publisher offers for the independence.

In closing, I must say how amazed I am at the attention you kindly invite to have for the likes of Kirby and Steve Ditko. Semantics, perhaps.
■ *Good* *idea*, more likely, but is right. Kirby has had enough credit.

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